



University Symphony Orchestra

Czech Music Festival

With

The University of Alberta

Concert Choir and Madrigal Singers

Tanya Prochazka and Leonard Ratzlaff, Conductors

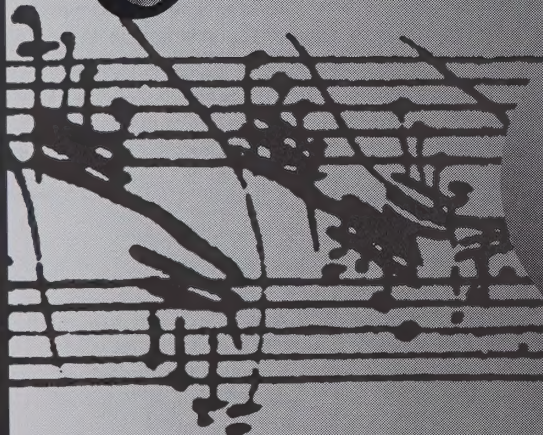
Michael Massey, Guest Conductor

Thursday & Friday, October 28 & 29, 2004 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**



Program

Works by
Antonin Dvořák
(1841-1904)

Mein Heim Overture, Op. 62 (1881)

Tanya Prochazka, Conductor

Cello Concerto B Minor, Op. 104 (1894-95)

I Allegro

II Adagio, ma non troppo

III Allegro moderato

Michael Massey, Conductor

Soloist **Tanya Prochazka, cello**

Intermission

Te Deum laudamus, Op. 103 (1892)

I Allegro moderato, maestoso

Kripa Nageshwar, soprano

II Lento Maestoso

III Vivace

IV Lento **Kimberly Denis, soprano**

Robert Clark, baritone

The University of Alberta

Concert Choir

Madrigal Singers

Leonard Ratzlaff, Conductor

Texts and Translations

Te Deum

I.

Te Deum laudamus, te Dominum
confitemur.
Te aeternum Patrem omnis terra
veneratur.
Tibi omnes Angeli, tibi Caeli et
universae Potestates,
Tibi Cherubim et Seraphim incessabili
voce proclamant:
Sanctus, Sanctus, Sanctus.
Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra majestatis gloriae
 tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur
Ecclesia.
Patrem immensae majestatis.
Venerandum tuum verum, et unicum
Filium
Sanctum quoque Paraclitum Spiritum.

II

Tu Rex gloriae, Christe!
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
Non horruisti Virginis uterum.
Tu devicto mortis aculeo,
Aperuisti credentibus regna coelorum.
Tu ad dexteram Dei sedes, in gloria
Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni,
Quos pretioso sanguine redemisti.

We praise thee, O God, we acknowledge
thee to be the Lord.
All the earth doth worship thee, the
Father everlasting.
To thee all Angels, the Heavens, and all
the Powers,
The Cherubim and Seraphim proclaim
without ceasing:
Holy, Holy, Holy,
Lord God of Hosts.
The heavens and the earth are full of the
majesty of thy glory.
The glorious chorus of the Apostles, the
admirable company of the Prophets,
The white-robed army of Martyrs praise
thee.
Throughout the whole world the holy
Church gives praise to thee,
The Father of infinite majesty.
They praise your admirable, true, and
only Son,
And also the Holy Spirit, our Advocate.

You are the King of glory, O Christ.
You are the eternal Son of the Father.
To deliver us, you became human,
And did not disdain the Virgin's womb.
Having blunted the sting of death,
You opened the kingdom of heaven to all
believers.
You sit at the right hand of God,
In the glory of the Father.
You are believed to be the Judge who
will come.
Therefore, we beseech you, come to the
aid of your servants,
Who you have redeemed by your
precious blood.

III

Aeterna fac cum sanctis tuis in gloria
numerari.
Salvum fac populum tuum, Domine, et
benedic haereditati tuae.
Et rege eos, et extolle illos usque in
aeternum.
Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum, et
in saeculum saeculi.

Make them to be numbered with thy
saints in glory everlasting.
Save your people, O Lord, and bless your
inheritance.
Govern them, and extol them from now
into eternity.
Day by day, we bless thee;
And we praise your name for ever, yea,
for ever and ever.

IV

Dignare, Domine, die isto sine peccato
nos custodire.
Miserere nostri, Domine, Miserere nostri.
Fiat misericordia tua, Domine, super nos,
Quemadmodum speravimus in te.
In te, Domine, speravi:
Non confundar in aeternum.

Vouchsafe, O Lord, to keep us this day
without sin.
Have mercy upon us, O Lord, have
mercy upon us.
Let thy mercy be upon us, O Lord,
As we have trusted in thee.
In thee, O Lord, I have trusted:
Let me never be confounded.

Program notes

The three works on the program tonight have a special meaning in the celebratory context of this concert. The 100th anniversary of passing away of the best known Czech composer **Antonin Dvořák (September 8, 1841 – May 1, 1904)** provided the main impetus for the international designation of the year 2004 as The Year of Czech Music. October 28th is the Czech National Day, commemorating the creation of the Republic of Czechoslovakia in 1918 from the ashes of the Austro-Hungarian Empire defeated in the WWI. While Antonin Dvořák has been the most highly decorated musician in the history of the Austro-Hungarian Empire (including the award of the Austrian Order of Iron Cross in 1889, the honorary doctorates from Charles' University in Prague in 1890 and the University of Cambridge in 1891, and the election to the Upper House of the Senate in Vienna in 1897), much of his music reflects his deep-rooted love for the simple village life and the nature of his native Bohemia.

Dvořák's overture *Domov můj* (Op 62a, 1st performance in Prague 3. February 1882) is a perfect opener for a concert celebrating the Czech National Day. The complete opus 62 consists of this overture and several additional pieces (entr'actes, melodrama etc.) composed on invitation as a scenic music for a play written by Frantisek Ferdinand Samberk (1838-1904) about the life and achievements of another Czech patriotic playwright Josef Kajetan Tyl. The overture was published separately as opus 62a by Dvořák's German publisher Fritz Simrock in Berlin in 1882 under the misleading name *Mein Heim* (My home), chosen in part out of the necessity, since the much more appropriate title *Mein Vaterland* or *Meine Heimat* (Ma Vlast, My homeland) was already used for the earlier published cycle of symphonic poems by Bedrich Smetana. The overture is built from two main musical themes, a simple Czech folk song "Na tom našem dvore vsechno to krakore..." (In our farm yard all is crowing...) and a supremely poetic, moving song from one of the J.K. Tyl's plays, his poem *Kde domov můj* (Where is my homeland?) set to music by yet another patriotic Czech composer Frantisek Skroup in 1834. The song, describing lovingly the natural features of a long unseen homeland ("...water gurgling in the meadows, forests whispering on the rocky outposts....this is the Czech land... my home...") is sung in the play by the protagonist, returning after long wanderings afar. "Kde domov můj" has become the Czech national anthem in 1918 and it thus makes the *Domov Muj* overture a natural program component of festive concerts with Czech focus. However, one has to keep in mind that the free Czechoslovakia was created more than 35 years after the overture was written and 14 years after Dvořák died – so any idea of him basing the overture on the national anthem is clearly out of question!

The creation of Dvořák's *Te Deum* (opus 103, 1st performance in Carnegie Hall, New York, October 21, 1892 with the composer conducting)....

..... was also stimulated by an invitation, this time by Ms. Jeanette Thurber, the founder of the National Conservatory of Music in New York, for Dvořák to become the second director of the institution. Dvořák accepted the lucrative offer (his salary was to be about 25 times higher than what he was paid as a Professor of Composition at the Music Conservatory in Prague!) and arrived in New York with some of his family members on September 27, 1892. To commemorate the beginning of his new life and, more importantly, the 400th anniversary of the discovery of America by Columbus, he agreed to compose and perform a new celebratory choral work, setting to music a patriotic American poem, "The American Flag". However, the text had reached him in Prague only late in June and as he realized that it would not be possible to fulfill his promise with such a delay, he composed a suitable "substitute", setting to his own music a well

known liturgical text in praise of God – a very appropriate thanksgiving of sorts, celebrating also his own arrival in the New World. (He did compose the American Flag, Opus 102, later but never heard it performed). The special concert introducing Maestro Dvořák to the North American Audiences took place in Carnegie Hall on 21. October 1892, with Dvořák conducting the New York Philharmonic in the second half of the program featuring his “triptych of overtures” (In nature’s realm, Carnival, Othello) and the world premiere of the Te Deum, sung by a choir of 250 singers. The work was an immediate success, as he writes in a letter to a friend in the old country: “...a big speech on the occasion of my first concert in New York... an event never known here before...”. The work bears some original aspects of Dvořák’s mastery. While many of the other settings of the old text are in three parts (the first tune appears to be from about 1100; the most famous Te Deums of the 19th century are by Berlioz, Bruckner and Verdi), he divided the work into four parts, invoking a symphonic construction and creating a Haendelian atmosphere of a Hallelujah chorus at the end. Interestingly, although some literature sources refer to’s Te Deum as “one of his most beloved pieces and...one of the finest of all the Te Deums” and most use words like “exhilarating”, “full of majesty and drama”, spirited and tuneful”, not all agree. Dvořák’s great admirer and friend Johannes Brahms commented (jokingly!) on the new work as “...no doubt intended for the celebration of the destruction of Vienna and Berlin by the Czechs... and well suited for that!”. The most curious comment appeared recently in a review of a concert by the London Symphony Orchestra, referring to the “dreariness of Dvořák’s setting of the Te Deum.... glitzy and brash... dreadful music” (!). However, despite such occasional “Hanslickianisms”, Dvořák’s Te Deum complements his two other major spiritual works – the Stabat Mater and the Requiem – in a triptych of supremely crafted choral gems.

Dvořák’s *Concerto for Violoncello and Orchestra* (opus 104, 1st performance 19th March, 1896 in London, with the composer conducting)....

...considered to be on of his pinnacle achievements, it is also tied to his American sojourn of three short years (1892- 1895). Inspired by the attendance of a concert where the 2nd cello concerto by a Victor Herbert (the principal cellist of the New York Philharmonic under the chief conductor Anton Seidl) was performed, he decided to compose his own cello concerto. He started the work in the spring of 1894, in a happy atmosphere recapitulating the great successes of his first appointment (such as the concert of his own works during the “Bohemian Day” in Chicago during the World Fair, August 12, 1893, which included also his Domov Muj overture). However, after short vacations in Bohemia in summer 1894, his return to New York was much less joyful and soon he started to be terribly homesick, longing for his beloved country estate Vysoka and for his children left behind. The financial situation of the National Conservatory was also becoming precarious and his pay was often delayed. Under these conditions, his work on the cello concerto took a more melancholic turn. He complained of the lack of time and peace of mind, and when he received the worrisome news of grave illness of his sister-in-law Josefina (his first and perhaps the greatest love in his life) the mournful mood has crept into the second and third movements. He used a musical quote from his own early song “If only my spirit alone...” which Josefina adored, as a subtle theme in the second movement, and later, when Josefina died (27. May 1895) the theme became the principal motif in the very unusual ending of this masterpiece, a lengthy somber coda, added to the finished concert after the final return to the homeland. The note on the last page of the manuscript reads...“.. concerto finished in New York but entire change in finale made here, Pisek, June 18, 1895”. The change consisted of replacing the last 10 bars of the 3rd movement with the 60 new bars of the coda... an event that is thought to

have led to the profound disagreement between Dvořák and his close friend, the leading Czech virtuoso cellist of the time Hanus Wihan, to whom the concerto is dedicated and who was to perform the highly publicized world premiere in London on March 19, 1896. When Dvořák adamantly insisted on the coda instead of a brilliant cadenza to conclude the composition, Wihan refused to perform the concert and the glory of the world premiere fell upon much lesser known Leo Stern. The unique qualities of one of the finest cello concertos in all repertoire, reflecting the personal circumstances in which it was written, are summed up well in a comment by Brahms to a friend before attending one of the performances of this concerto: "You will hear a piece today, a piece by a human being".

Selected significant dates in the life of Antonin Dvořák

- 1841 *September 8, born in Nelahozeves

- 1865 *Symfonie #1 "The Bells of Zlonice" (not performed during Dvorak's life)
 *Beginning of engagement as a music teacher of Josefina and Anna Cermak

- 1873 *First performance of the hymn "Heirs of the White Mountain", first major
 success as a composer
 *November 17, married to Anna Cermak

- 1874 *Awarded the first of his five Austrian Imperial Scholarships

- 1878 *Publication of 1st row of the Slavonic Dances, first major international
 success
 * First visit of Johannes Brahms in Vienna, beginning the life-long friendship

- 1883/4 *First performance of Stabat Mater in London, first of 9 visits of England

- 1884/6 *Commissions and first performances of oratoria Specter's Bride (Birmingham
 August 27, 1884 and Saint Ludmila (Leeds, October 15, 1886) and Symphony
 No 7 (London, April 22).

- 1889 *Audience with the Emperor Franz Josef in Vienna

- 1891 *Honorary doctorate of the University of Cambridge
 *First performance of Overture Carnival dedicated to Cambridge
 *First performance of Requiem in Birmingham

- 1892 *Arrives in New York at the invitation of the National Music Conservatory
 *October 21, first performance of Te Deum in Carnegie Hall to commemorate
 400th Anniversary of the discovery of America

- 1893 *Summer vacations in Spillville, Iowa
 *August 12, conducts "Bohemian Day" concert at the World Exhibition in
 Chicago (program included his "My Home" overture) *December 16 first
 performance of the "New World Symphony" in Carnegie Hall

- 1894 *May 30, returns to Prague with whole family for summer vacations
 *October 26, arrives back in New York with wife and son Otakar

- 1895 *27. April final return to Prague
 *27. May Josefina dies
 *17. August Dvořák resigns from the post of the Director of the National
 Music Conservatory in New York

- 1896 *March 19, conducts world premiere of the cello concerto with Leo Stern in
 London

- 1897 *Elected to the Upper Chamber (Herrenhaus) of the Imperial Senate in Vienna

- 1901 *Elected Director of Prague Conservatory of Music
 *March 31, first performance of the opera "Rusalka" in the National Theatre
 in Prague

- 1904 *March 25, first performance of his last opera "Armida" in National Theatre
 in Prague
 *May 1st dies in Prague, buried May 5 at the Slavin-Glorion cemetery at
 Vysehrad

Prof. Pavel Jelen,
 President, Czech and Slovak Society
 of Arts and Sciences of Alberta

Acknowledgement

The Department of Music would like to acknowledge the generous support of Mr Peter Yaremchuk in the production of this concert.

The University of Alberta Concert Choir

John Brough, Director

Kimberly Denis, Choral Assistant

Ryan Kolodziej, Accompanist

Soprano I

Taryn Boston
Jennifer Bretzke
Chelsea Christensen
Kimberley Denis
Maria Holub
Brynn MacDonald
Kelley Moffet
Natasha Normington
Gillian Scarlett

Soprano II

Catherine Benavides
Laura Buckwold
Shannon Cunningham
Meggie Greene
Natalie Hreczuch
Vanessa Johnson
Alison Kilgannon
Erin Passmore
Danielle Richer
Lara Silkin

Alto I

Arisa Bosch
Angela Chiang
Jennifer Chiang
Kathleen Conway
Karlynn Deacon
Kristina Deacon
Christine Eggert
Stephanie Fuhrman
Kirstin Robillard
Allison Schmidt
Stephanie Wong

Alto II

Erin Currie
Bethan Franklyn
Minhye Hong
Marilyn Huston
Boram Lee
Vivian Mendoza
Calin Musgrove
Sarah Prescott
Laryssa Whittaker
Melody Yong

Tenor

David Archer
Jonathan Hamill
Lincoln Ho
Rover Lai
Alto Lo

Bass

Stephen Brown
Philip Chow
Adam Ferland
Brandon Folkes
Joshua Jones
Ryan Kolodziej
Nolu Eugene Nnamami
Jason Offenbreit
Joseph Vos
Mac Wasnea

The University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Kathleen Skinner, Choral Assistant

Soprano

Suzanne Abele
Valerie Andriowski
Dawn Bailey
Gillian Brinston-Kurschat
Leanne Dammann
Kimberley Denis
Jill Hoogewoonink
Constance McLaws
Kripa Nageshwar
Kathleen Skinner
Erika Vogel
Kym White

Tenor

Jamie Burns
Ryan Herbold
WeiHsi Hu
Nathan Létourneau
Jeremy Maitland
Caleb Nelson
Ian Trace
Jordan Van Biert

Alto

Liana Bob
Christine Browne-Munz
Gabrielle Donnelly
Amy Gartner
Kristel Harder
Erin Hooper
Janice Marple
Elizabeth McHan
Ugo Nzekwu
Evelyn Pfeifer
Toscha Turner

Bass

Jonathan Ayers
Montano Cabezas
Rob Clark
Rob Curtis
Dan Davis
Alex Eddington
Luke Ertman
Jonathan Kilgannon
Damon MacLeod
Adam Sweet
Mark Tolley
Anthony Wynne

The University Symphony Orchestra
Tanya Prochazka, Conductor

Violins 1 and 2

Maria Barton**
Kim Bertsch
Suin Choi
Daniel Damer
Adrian Fung
Natalia Gomez
Laura Grantham
Quinn Grundy
Rebecca Guigui
Lois Harder
Ken Heise
Melissa Hemsworth**
Ryan Herbold*/**
Aaron Hryciw
Cynthia Johnson
Amy Kao
Chloe Kung
Corrine Ludwig
Elizabeth McHan*/**
Grant Sigurdson
John Styles
Charles Turanich-Noyen
David Wong
Carmen Yuen

Viola

Jeanette Comeau
Leanne Dammann**
Andrea Kipp
Viera Linderova
Charlene VandenBorn**
Sarah Weingarten
Alvin Yang
Mark Zupan

Cello

Anthony Bacon**
Matthieu Damer
Simo Eng
Paula Harding
Martin Kloppers
Kathleen Ludwig
Karyn Robertson
Caitlin Smith**

Double Bass

John Hickie
Joseph Lubinsky-Mast
George Lywood
John Taylor**
Ted Tessier
Toscha Turner**

Piccolo

Jenn Taylor

Flute

Aura Giles**
Erin Scheffer

Oboe

Alyssa Miller**
Sherri Roy

Clarinet

Michelle Davies**
Eric Weh**

Bassoon

Ondrej Golias**
Lisa Hryciw

Horn

James Robertson
Olwyn Supeene
Jen Reimer
Brenda Vanneste

Trumpet

Jeremy Maitland**
Ryan Frizzell/Ashley
Clelland

Trombone

Audrey Ochoa **
Monica Walzok

Bass Trombone

Andre Guigui
Walter Rayne

Tuba

Devin Cook
Andre Guigui

Timpani

Court Laslop

Percussion

Roy Coulthard
David Meagher

* co-concertmaster

** section leaders

Upcoming Events

November

1 Monday, 12:00 noon

Music at Noon, Convocation Hall

Student Recital Series

Featuring students from the Department of Music. Free admission

2 Tuesday, 12:00 noon

The Davis Concert Organ

Noon Hour Series

The French Symphonic Organ

with solo organists

Alice Boyd, Philip Chow, Keyin Dill,

Marnie Giesbrecht

and special guests

Sine Nomine chamber choir

John Hooper, director

with organists

Meghan Bowen, Lorne Manweiler

Solo organ works by

Franck, Alain, Durufle, Widor, Gigliout,

Faure and Poulenc

Winspear Centre for Music

Free admission. Donations are welcome in support of the United Way

7 Sunday, 8:00 pm

Master of Music Recital

Katy Skinner, Choral Conducting

Free admission

8 Monday, 8:00 pm

Visiting Artists Recital

Antonio Peruch, concert accordion

Martin Riseley and Alycia Au, violin

Aaron Au, viola

Julie Amundsen, cello

Sylvia Shadick Taylor, piano

Works for accordion and string quartet

by Astor Piazzolla

Admission: \$15/student/senior, \$20/adult

13 Saturday, 8:00 pm

Music at Convocation Hall

Tanya Prochazka, cello

Janet Scott Hoyt, piano

Lukas Foss *Capriccio*

Elliot Carter *Figment for Cello Alone (1994)*

John Corigliano *Phantasmagoria on*

Themes from the Ghosts of Versailles

Felix Mendelssohn *Sonata in D, Op 58*

David Popper *Variations on a Little*

Russian Theme

Admission: \$15/student/senior, \$20/adult

15 Monday, 5:00 pm

Hear's to your Health

Lidia Khaner, oboe

Aaron Au, viola

Patricia Tao, piano

Brahms *Sonata for viola and piano, Op*

120; Loeffler Two Rhapsodies for oboe,

viola and piano and other works

Foyer, Bernard Snell Auditorium

Walter MacKenzie Centre

University Hospital

Free admission

16 Tuesday, 12:00 noon

The Davis Concert Organ

Noon Hour Series

The University Symphony Orchestra

Tanya Prochazka, Conductor

with organists **Marnie Giesbrecht**

and Student competition winners

The Three Concertos

GF Handel, JS Bach, JK Klopppers

Winspear Centre for Music

Free admission

Donations are welcome in support

of the University of Alberta

Department of Music Organ Program

Please donate to Campus Food Bank

Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

